2005
NATIONAL
ENDOWMENT
FOR THE ARTS
NATIONAL
HERITAGE
FELLOWSHIPS

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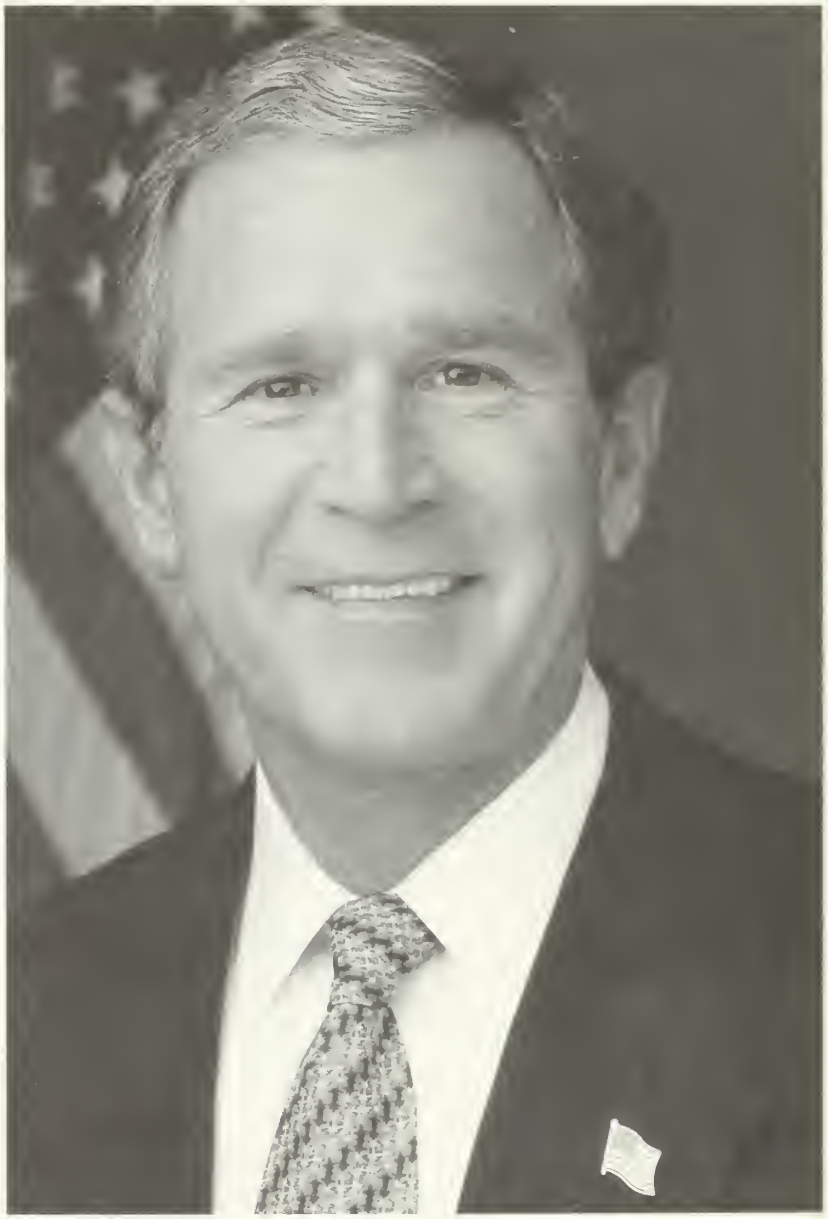


THE WHITE HOUSE

WASHINGTON

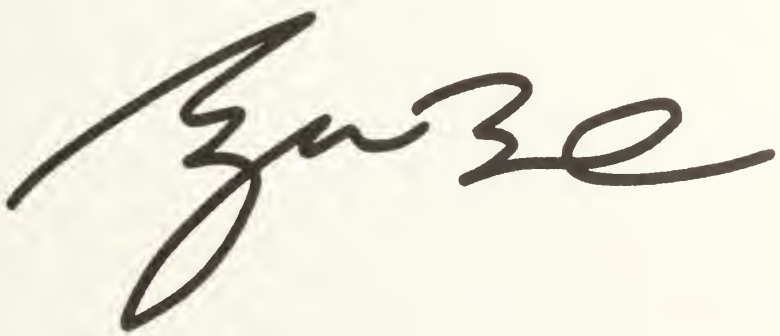
August 26, 2005

I send greetings to those gathered to honor the 2005 National Endowment for the Arts National Heritage Fellows.

The rich history of our country and the creativity of the human spirit are reflected in the arts. Across our Nation, folk and traditional arts help people explore ideas, express emotions, and appreciate cultures from around the world. This NEA program is an opportunity to recognize your honorees for their outstanding achievements and commitment to passing on their skills and cultural traditions to new generations.

I appreciate all those involved in advancing the arts in our country. I also applaud this year's fellows for your commitment to excellence and for fostering an appreciation of the arts in your communities. Your efforts bring inspiration to countless individuals and contribute to our Nation's rich cultural and artistic heritage.

Laura and I send our best wishes.



MESSAGE FROM THE CHAIRMAN

This year we celebrate the 40th Anniversary of the National Endowment for the Arts. The NEA National Heritage Fellowships Program, initiated in 1982, is indeed one of the significant achievements of the agency's rich history. The highest honor the federal government bestows upon folk and traditional artists, these fellowships recognize their commitment to artistic excellence and their ongoing dedication to our nation's cultural heritage. These objectives have also served as standards for the National Endowment for the Arts over the span of our existence.

For the past 24 years the NEA National Heritage Fellowships have recognized artists familiar to the general public and artists known primarily within their own communities. Some recipients have come from urban settings, while others have chosen to reside in towns with populations numbering less than a hundred. I encourage you to read the biographies of these individual artists to learn the depth and breadth of their achievements and to see how each maintains this legacy of commitment to artistic quality and cultural continuity.

This is our opportunity to shine the spotlight on the accomplishments of this diverse group of artists. Please join me in congratulating and celebrating the 2005 National Endowment for the Arts National Heritage Fellows.

Dana Gioia
Chairman
National Endowment for the Arts

MESSAGE FROM THE DIRECTOR

In the process of recommending the 2005 NEA National Heritage Fellows to our National Council on the Arts and our Chairman, a Folk & Traditional Arts panel evaluated, over a period of four days, 270 individual nominations submitted by cultural specialists and the general public. Panelists read more than 4,500 pages of written nomination material and considered over 1,100 visual images, 300 sound samples, and 180 audio-visual selections. This rigorous selection process, based on the nominee's artistic excellence and ongoing contribution to our nation's cultural heritage, culminates with this evening's celebratory concert.

2004 NEA National Heritage Fellow and Skokomish elder Gerald Bruce Miller, who passed away four months after last year's ceremonies, spoke eloquently at the Heritage banquet about the meaning of the award to him: "I want to extend my gratitude on receiving this award to all of our ancestors who left us the gifts that we exhibit today; the gift of the song, the gift of the dance, the gift of the story and the gift of creativity. As long as we keep these traditional arts alive, we speak for our people.... We all live our own story. We all come from different walks of life. But right here... tonight and right here in these next few days we will share the same story. From this moment in time we are brothers and sisters."

These events allow us to honor and celebrate the shared story of this exceptional family of National Endowment for the Arts National Heritage Fellows.

Barry Bergey

Barry Bergey
Director, Folk & Traditional Arts
National Endowment for the Arts

MESSAGE FROM THE SPONSOR

Welcome to the 2005 National Heritage Fellowships Awards. Cracker Barrel Old Country Store® is proud to once again partner with the National Endowment for the Arts in presenting this important event.

Just as the recipients of the Fellowships have made significant contributions to the cultural heritage of the United States, the NEA's efforts to support and recognize works of artistic excellence continue to make significant and historical contributions as well. We are proud and honored to be a part of this worthwhile effort.

On behalf of our nearly 65,000 employees nationwide, we congratulate this year's recipients for their well-deserved recognition.

Cy Taylor
President & COO
Cracker Barrel Old County Store, Inc.

MASTER OF

CEREMONIES

Nick Spitzer is the host of *American Routes*, the radio program from New Orleans devoted to the sources and symbols of blues and jazz, country and gospel, roots rock and soul, as well as related ethnic, regional, popular and classical styles of the music and musicians that define the American cultural landscape. *American Routes* is distributed by Public Radio International and heard locally on Washington's WAMU-FM. Recognized for an informed and witty style in presenting traditional artists and communities, Nick is also known for his cultural features on *All Things Considered*, documentary CD recordings, and PBS films. Spitzer served as the first Louisiana State Folklorist and then spent a decade at the Smithsonian—initially as senior folklife specialist and research associate and later as artistic director for the Folk Masters concert series produced in collaboration with Carnegie Hall and Wolf Trap. Nick has served as the Mellon professor in the humanities at Tulane University and is currently professor of folklore and cultural conservation at the University of New Orleans.

THE BESS LOMAX HAWES

NATIONAL HERITAGE FELLOWSHIP

The Bess Lomax Hawes National Heritage Fellowship, this year awarded to Janette Carter, honors "keepers of tradition" who through their efforts as organizers, educators, producers, cultural advocates or caretakers of skills and repertoires have had a major beneficial effect on the traditional arts of the United States. A member of the Lomax family of pioneering American folklorists, Bess Lomax Hawes has committed her life to the documentation and presentation of American folk artists. She has served as an educator both inside the classroom and beyond, and has nurtured the field of public folklore through her service at the National Endowment for the Arts. During her tenure as Director of the NEA Folk Arts Program (1977-1993) an infrastructure of state folklorists was put in place, statewide folk arts apprenticeship programs were initiated, and the National Heritage Fellowships were created. In 1993 she received the National Medal of Arts for her many contributions in assisting folk artists nationwide and in bringing folk artistry to the attention of the public.

CREDITS

The National Endowment for the Arts would like to express its appreciation to the National Council for the Traditional Arts (NCTA) for its assistance in planning the 2005 National Heritage Fellowships events, which were coordinated for the NCTA by Madeleine Remez. The NCTA is a private non-profit corporation founded in 1933 and dedicated to the presentation and documentation of folk and traditional arts in the United States. The National Heritage Fellowship nominations process is administered by Mark Puryear.

HERITAGE FELLOWSHIPS CONCERT
Director: Paul Douglas Michnewicz
Production Manager: Benita Hofstetter Koman
Set Design: Tony Cisek
Lighting Design: Dan Covey
Sound Design/Production: Charlie Emmons, Charlie Pilzer
Lisner Auditorium: Eric Annis, Technical Director
Colin McGee, Assistant Technical Director
Stage Manager: Valerie Bijur Carlson
Assistant Stage Manager: Adrian Spencer
Production Assistants: Adam Natale, Susie Pamudji, Courtney Correll
Logistics Coordinator: Danna Boshak
Backstage Hospitality Coordinator: Cheryl Tobler
Video Projection/Production: Kirby White, Creative Video of Washington
Sign Language Interpreter: Hank Young
Radio Production: Mark Yacovone, WDUQ Pittsburgh
Location Producer: Alex Van Oss
Recording: Aaron Lasko, Coupe Studios, Boulder, CO
Ricardo Schulz, Pittsburgh Digital, Recording and Editing
Program Notes: Barry Bergey, Andy Wallace
Program Book Design: Scott Severson/Shelter Studio

Walk-in music features recordings of National Heritage Fellows from previous years.

ELDRID SKJOLD ARNTZEN

NORWEGIAN AMERICAN ROSEMALER
WATERTOWN, CT

"One of the things that pleases me most is being asked to teach. It is an honor... The ultimate goal is to become so skilled in both technique and traditional design that one can be fresh and free in the variations of each through one's own individuality."

Eldrid Skjold Arntzen

Eldrid Arntzen is a master of the traditional decorative art of *rosemaling* brought to the United States by Norwegian immigrants in the nineteenth century. Rosemaling flourished in 16th and 17th-century Norway as a form of decoration on wood and was used on utilitarian objects and furnishings in rural churches and homes. There are many different styles of rosemaling painting, with diverse designs, colors and brush techniques, depending on the region of Norway where the design originated. This variety and complexity mark the tradition as one with a rich and continually evolving history and character, both in Norway and the United States, as the career of Eldrid Arntzen so amply illustrates.

A daughter of Norwegian immigrants, Arntzen grew up in the 1940s in the Bay Ridge section of Brooklyn, a large Norwegian community where the language was taught in school and spoken at home. The artistic activity in Brooklyn had a direct connection to Norway, and was not a revival of something from a distant past. Eldrid started painting at the age of 10 and later traveled to Norway many times to study with masters of rosemaling. In addition, she took lessons from master artists at the Vesterheim Norwegian-American Museum in Decorah, Iowa. Arntzen usually paints on wooden objects such as ale bowls, tankards, chairs, or trays made by Scandinavian craftsmen in the Midwest. Although she is accomplished in most all of the regional rosemaling techniques, her work is mainly in three styles: Telemark, the technique most often seen; Hallingdal; and Valdres, which is painted more often in America than Norway. Although she experiments occasionally with new color combinations, her designs almost always stay very close to traditional rosemaling forms and techniques.

Arntzen's work has received much acclaim and has been featured in numerous exhibitions, including *Living Legends: Connecticut Master Traditional Artists.* In 1996, her paintings were selected for an exhibition *Norwegian Folk Art: Migration of a Tradition* that traveled throughout the U.S. and Norway. The Vesterheim Museum awarded Eldrid Arntzen the Gold Medal for rosemaling in 1987. An inveterate teacher, in 2004 she was one of three American painters to participate in an international symposium, The Art of Rosemaling: Tradition Meets the Creative Mind.

EARL BARTHÉ

DECORATIVE BUILDING CRAFTSMAN
NEW ORLEANS, LA

"My father and grandfather, they trained me right from jump, trained us to appreciate this work. You cannot do this work if you don't appreciate it. It's some precious work. It's like a diamond, like a jewel, and it's for you to preserve it."

Earl Barthé

Earl Barthé is a fifth-generation master plasterer whose great-great grandfather came to New Orleans from France, via Haiti. A self-identified "Creole of Color," Barthé executes decorative plaster and stucco work that reflects an array of French, Spanish, Anglo-American neo-classical, and African American aesthetics, reflective of the historic architecture of New Orleans. Barthé notes that for many generations, members of his family have worked in the building trades. Even his sister, who went on to be an international opera singer, worked at plastering in her younger days. In fact, he notes, "Plastering and music sort of rhyme." He adds, "You run the mold and then you place the dentils, those little square things that are cast and placed in the mold. It all has to be in tune."

The work of Earl Barthé was recently featured at the New Orleans Museum of Art in an exhibition titled *Raised to the Trade: Creole Building Arts in New Orleans*. An art critic writing a review of the exhibition in the *New Orleans Times-Picayune* pointed out that Barthé's work reclaimed the Renaissance-era connection between sculptural architectural ornamentation and skilled craftsmanship that has nearly been lost in the United States.

In 2001, Earl Barthé and his family were featured as master artists at the Smithsonian Folklife Festival in a special program on the building arts in America. Today, Barthé continues to teach young people these endangered skills and has initiated his own apprenticeship program in decorative plaster and stucco work.

CHUCK BROWN

AFRICAN AMERICAN MUSICAL INNOVATOR
BRANDYWINE, MD

"If you play music and put the right kind of feel behind it – the kids will dance to it and then they begin to listen... listen to the lyrics and it tells a story. All the old classic songs... can be used in terms of the go-go feel. You keep the kids busy, keep their minds out of the fire, they don't have no reason to get into the negative thing that people have been talking about."

Chuck Brown

Affectionately known as the "Godfather of Go-Go," Chuck Brown pioneered a musical blend of Latin beats, African call-and-response chants, rhythm and blues, and jazz that has been identified with the District of Columbia for more than 40 years. Go-go in this case is not the popular music of the 1960s that inspired a dance and fashion craze, but rather a music and social scene deeply rooted in our nation's capital. Likening Chuck Brown to another musical pioneer, Bill Monroe, ethnomusicologist Kip Lornell says that Brown "remains among the few 20th-century American vernacular musicians who clearly developed and shaped a musical genre from its infancy to a more mature state."

Brown was born in North Carolina, but his parents moved to the District of Columbia when he was seven. He grew up listening to jazz and blues and took up playing the guitar. In the early 1960s, he began performing with a Latin-inflected pop band called Los Latinos. Brown eventually broke away to pursue his own artistic path and formed a group called the Soul Searchers. In 1971, they recorded "We the People," said by many to be the first recording with the distinctive go-go sound. Brown's 1978 album *Bustin' Loose* with the #1 hit single of the same name spread this regional music to a national audience.

Today, this sound is heard in clubs and dance halls, as well as on the playgrounds and street corners, of the District of Columbia. The music has a large international following and Brown spends much time touring Europe and Asia. In 2000, go-go music was featured at the Smithsonian Folklife Festival, and Brown was presented with the District of Columbia's Mayor's Arts Award for his pioneering contributions to the music of the city. The 2005 opening game for the Washington Nationals baseball team fittingly featured Chuck Brown singing "Bustin' Loose" and "Take Me Out to the Ball Game" during the seventh-inning stretch.

Photo: Eduardo Rodrigues

MICHAEL DOUCET

CAJUN FIDDLER, COMPOSER, AND BAND LEADER
LAFAYETTE, LA

"I was very fortunate to be around when a lot of, as we call them now, old-timers or people born before 1900 were still alive, and I think that's where most of my inspiration comes from. Not only from my family but people like Dennis McGee.... I think it's a process of continuation. The award is great but it wouldn't be an award if it weren't for other people who came before me."

Michael Doucet

Michael Doucet, fiddler, composer, and bandleader, is a preeminent figure in the revitalization of Cajun music in the United States over the past 30 years. Cajun, a corruption of "Acadian," refers to the French settlers of southwest Louisiana who were expelled from the Acadian region of Nova Scotia in 1755 in the Grand Derangement and exiled by the British to the colonies to the south. During the first half of the 20th century, both the language and music of French Louisiana seemed to be in decline. Growing up in Lafayette, Louisiana, Doucet was surrounded by traditional musicians and storytellers in southwest Louisiana, but was more interested in popular music during his teenage years. While playing music at a festival in France in 1974 he was exposed to musical antecedents of his own heritage, and this inspired him to return to Louisiana on a mission to learn everything he could about Cajun music and history.

In 1975, he applied to the National Endowment for the Arts for an apprenticeship grant to study with and document the master fiddlers of his region. As a result of this project, he was able to learn first-hand from the great masters of Cajun and Creole music with links to an earlier era, notably Dewey Balfa, Dennis McGee and Canray Fontenot. In the late 1970s Doucet formed his own band, BeauSoleil, which is today recognized as the premier Cajun musical ensemble and the first Cajun band to become touring professionals while remaining true to the traditional Cajun language and music. At the same time, BeauSoleil has made new contributions to the Cajun sound, adding zydeco, blues and Caribbean flavor to the music, as previous generations incorporated country sounds. With a host of notable recordings, BeauSoleil's *L'Amour Ou La Folie* received the 1997 Grammy Award for Best Traditional Folk Album.

Cajun music, thanks to artists such as Michael Doucet, is known the world over, and young people of the region are following in his footsteps. He says: "To me, Cajun music really is the heart of our culture. It's not the stomach – we know that's the food. It's music that's the heart. Everybody sings in their own way down here, and that's what keeps us going." A fellow Heritage awardee, Joe Wilson of the National Council for the Traditional Arts has said of Doucet, "Michael's skills with the violin continue to soar. Simply put, he is the finest Cajun violinist of our time or any time."

JERRY GRCEVICH

TAMBURITZA MUSICIAN, PRIM PLAYER
NORTH HUNTINGDON, PA

"To me, music is a way of conveying all emotions – love, contentment, frustration, anger, happiness, sadness. Music can make people happy, take them away from their own emotions, and fill them up with good feelings. Also, when someone entertains you for years and years, you build a kind of relationship with them, and that gives you a feeling of hope that there is someone out there who can always be with you in a musical way."

Jerry Grcevich

Jerry Grcevich has devoted his life to mastering *tamburitza* , the complex string band music native to Croatia, Serbia and other regions of the former Yugoslavia. Born in Turtle Creek, Pennsylvania, near Pittsburgh, he learned tamburitza from his father and uncle, both musical directors and performers. At the age of 21, Grcevich made a pilgrimage to Novi Sad, Yugoslavia to study with the famous tamburitza *prim* player, Janika Balaz, the first of many musical journeys to the homeland of tamburitza. In 1980, he began composing and recording his own musical pieces. Because he has mastered all five of the instruments of the tamburitza ensemble – the *prim, brac*, tamburitza cello, *bugarija*, and tamburitza bass – he often uses "sound-on-sound" recording techniques to construct an ensemble featuring only his own playing. As a result of his special musical skills, he is able to capture the characteristic melody, harmony, counterpoint, and rhythm of the tamburitza ensemble.

In addition to leading a live ensemble, the Jerry Grcevich Orchestra, Grcevich has recorded and toured with most of the well-known tamburitza musicians alive today, both in the United States and Croatia. He is generally recognized as the most accomplished prim player in the world. While on tour in Croatia, a few years ago, Grcevich realized that many of the tamburitza groups were playing songs that he had composed, a testament to his influence and popularity in his ancestral home. In 2001, he was inducted into the Tamburitza Hall of Fame, the youngest musician to receive that honor.

WANDA JACKSON

EARLY COUNTRY, ROCKABILLY, AND GOSPEL SINGER
OKLAHOMA CITY, OK

"I didn't know I was a rebel.... I was just doing what I liked to do. America just wasn't ready for a rock n' roll female then.... But it's served me quite well through the years – I'm the only rock n' roll grandma around."

Wanda Jackson

Wanda Jackson is a true pioneer in American music, the first woman to achieve recognition in the male-dominated genre of rockabilly in the 1950s.

Jackson was born in Maud, Oklahoma, a small town near Oklahoma City. Her father played piano in bar bands, but her first foray into musical performance was in the church gospel choir. In 1943, her father bought her a guitar, and at the age of 12 she won a talent show at the local radio station. Her prize was a daily 15-minute radio show. Hank Thompson, the country music star, heard her performing on the radio and invited her to sing with his group, the Brazos Valley Boys, on weekends. In 1954, while still in high school, Jackson recorded a country duet titled "You Can't Have My Love" with Billy Grey, one of Thompson's musicians. Much to her surprise, it became a national hit.

A short time after graduating from high school, Jackson toured the South with the Ozark Jubilee, where she met a young man named Elvis Presley. Elvis, not yet a star himself, convinced her that she should try rock and roll, then a decidedly male domain. Over the next 10 years, she recorded a number of hit songs. Some were country ballads and love songs and others are now considered to be classics of early rock and roll or rockabilly. Many of these recordings earned her a huge following in Europe and Asia.

In the 1970s, Jackson decided that her religious convictions would allow her to record only gospel songs. Although she continued to perform and tour, followers of her early country material lost track of her. Several years ago, she made a recording that recaptured her old energy and style, and she now is performing for a whole new generation of fans. Jackson has the rare distinction of being inducted into both the Country Music and the Gospel Music Halls of Fame.

GRACE HENDERSON NEZ

NAVAJO WEAVER
GANADO, AZ

**"There were not that many designs back in the old days....
The old type of designs are good.... It is good with me to weave the old designs... this is the way my grandmother used to weave...
How can we keep our weaving traditions going? Just keep weaving.
You have to be enthused about your weaving."**

Grace Henderson Nez

Grace Henderson Nez, born into the *Ma'ii deeshgiizhnii* (coyote pass people) of the *Dinê* (Navajo) tribe, has lived her entire life in a hogan at the base of Ganado Mesa on the Navajo Reservation in Arizona. For more than seven decades, she has raised and sheared sheep, and carded and dyed the wool with which to weave her intricate and distinctive Navajo rugs. Grace Nez's rugs are works of consummate elegance, with complex and balanced designs, and a technique that reflects her ability to select the right wool quality, yarn weight, and weaving texture to produce strong and perfectly even rugs and blankets. In addition to weaving more modern Ganado-style patterns, Nez favors old-style designs from chief's wearing blankets of the nineteenth century, not only because they sell well, but also because she feels a special relationship to them as they represent her family's patterns. Grace Henderson Nez still works on a heavy timber loom her late husband built and painted turquoise-blue over a half century ago.

Scholar Ann Lane Hedlund has noted that Grace Henderson Nez is especially deserving of recognition because she combines artistic excellence with the traditional values and spiritual concentration that serve as a model for the more than 10,000 weavers of the region. In 2002, Nez received the Lifetime Achievement Award from the Museum of Indian Arts and Crafts in Santa Fe.

Currently the work of Grace Henderson Nez is featured in an exhibition entitled *Weaving is Life* at the Kennedy Museum of Art at Ohio University in Athens, Ohio. This exhibit highlights weaving by multiple generations of Navajo weavers, including Grace, her daughter Mary Henderson Begay and her granddaughter, Gloria Begay. Unlike some mothers and daughters, Nez and Begay never collaborate on rugs. Grace notes that this keeps their identities separate, and, she says, with a twinkle in her eye, "Keeps peace in the family."

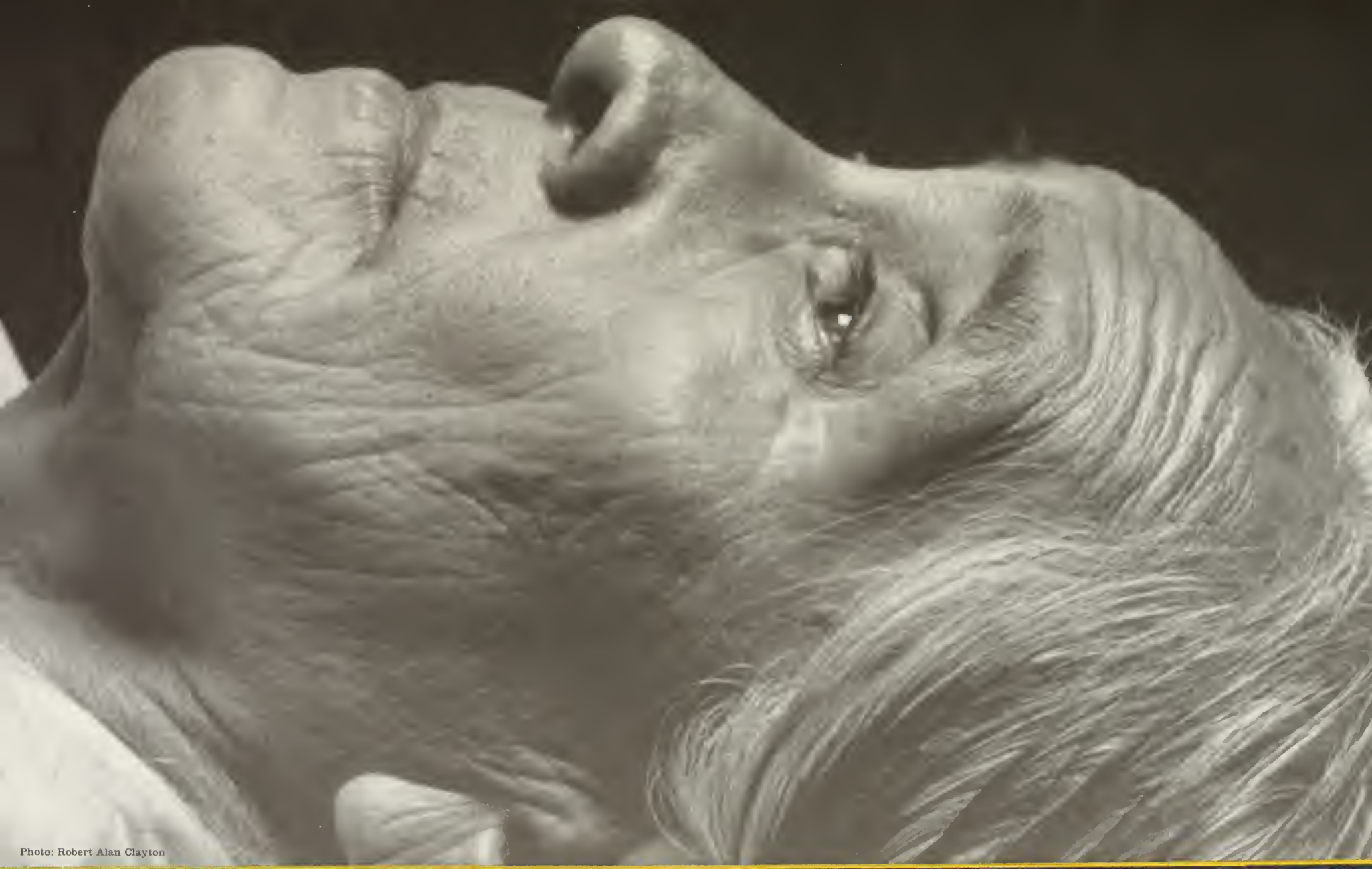


Photo: Robert Alan Clayton

HERMINIA ALBARRÁN ROMERO

PAPER-CUTTING ARTIST AND *ALTARISTA*
SAN FRANCISCO, CA

"In creating my works for Dias de los Muertos, I am joyful as I sense the near presence of my loved ones. When I create *papel picado* and paper flowers, I again experience those childhood moments near my beloved mother and grandparents who also worked at these crafts. I feel connected to the love they have for me even in death and this is why I feel such a great joy within me."

Hermina Albarrán Romero

Herminia Albarrán Romero has been practicing the art of *papel picado* (Mexican paper cutting) for 60 years. She learned from her mother as a child growing up in the small Mexican village of San Francisco de Asís, south of Mexico City. She is now internationally known as an *altarista*, a creator of altar decorations and offerings that might incorporate paper decorations, personal mementos, and uniquely designed breads. The intricately designed paper cuttings and paper flowers are used in Mexico on special occasions such as *quinceañera* (coming out ceremony for 15-year-old girls), weddings, Cinco de Mayo, and especially *Dia de los Muertos* (Day of the Dead).

In 1981, Romero moved to the Mission District of San Francisco where she has continued to practice her art form and teach younger students. Recognized as a master artist, her work has been featured in exhibitions at the University of California, Berkeley Art Museum, the Oakland Museum, the Heard Museum, and the Museum of Modern Art. In one of her exhibitions, she created an elaborate altar and lined the walls and ceiling with more than 800 paper designs.

Ms. Romero has also been instrumental in rekindling the art of *Pan para los Muertos* (Bread for the Dead) in the Bay Area. In 1987, bakeries in the Mission District surrendered their ovens so she could teach local artists and teachers how to form traditional figurines in bread and how to decorate the altars with these figures and other traditional food items. Recently, the city of Cuernevaca, Mexico, invited her to set up an altar in the city's central plaza.

BEYLE SCHAECHTER-GOTTESMAN

YIDDISH SINGER, POET, SONGWRITER
BRONX, NY

"I think this younger generation of Yiddish singers sees me as a bridge between the old and the new.... There is definitely a resurgence. Now it's catching on with the young people, the idealists. They want their heritage back. After all, a hundred years ago, Hebrew was considered a dying language. Now look at it."

Beyle Schaechter-Gottesman

Beyle Schaechter-Gottesman has been a key figure in maintaining Yiddish traditions in America, and has played a central role in reviving and inspiring interest in Yiddish song and poetry among a whole new generation of artists, serving as an important link between the old and new worlds of Jewish culture. Schaechter-Gottesman was born in Vienna, Austria, but she was raised in Chernovitz, Romania, one of the centers of pre-war Yiddish intellectual culture. Both her parents were active in the artistic life of the community and this informed her songwriting and performance of folksongs in the postwar period. She survived the Holocaust in the ghetto in Chernovitz and came to the United States in 1951, settling in the Bronx, New York.

Active as a teacher and songwriter, she also began to write poetry and gained a reputation as one of America's finest Yiddish poets. Many of her songs cover a wide range of subjects from subway musicians, to personal reminiscences, to descriptions of street life in the Bronx. With the renaissance of klezmer music in the United States in the 1970s, her large repertoire of traditional and original material has been passed on to many notable artists including Theodore Bikel, Adrienne Cooper, and Michael Alpert.

Schaechter-Gottesman has been acclaimed as one of the great living unaccompanied ballad singers as well as a poet and songwriter. She takes great pride in her work with children, writing songs especially for them and performing frequently for young audiences. In 1998, she was inducted into the People's Hall of Fame by the organization City Lore based in New York City.

ALBERTINA WALKER

GOSPEL SINGER
CHICAGO, IL

**"A gospel singer must be faithful to their craft.
You've got to stay humble, and when you are humble the Lord can use you.
You've got to be faithful to what you're doing.... Just because you do a record
or somebody tells you you can sing, you can't let it go to your head.... You've
got to stay humble so the Lord can use you.
This is what has helped me. I can't do anything without him.
He's first in my life. "**

Albertina Walker

Albertina Walker is known as the "Queen of Gospel Music," the last of the living pioneers in the historical African American gospel tradition. Sister Walker was nominated for an NEA National Heritage Fellowship by her church, the West Point Missionary Baptist Church of Chicago, where she has been a member for more than 70 years. She began singing in the children's choir at the church when she was four years old.

A few years later, under the mentorship of Mahalia Jackson, she decided to pursue a gospel music career, and at the age of 22 organized her own gospel group, the Caravans. The group launched the careers of such gospel greats as Shirley Caesar, Inez Andrews, Dorothy Norwood, and James Cleveland. Through the years, the Caravans had many hits – "Sweeping Through the City," "Mary Don't You Weep," and "Walk Around Heaven," to name a few.

To date she has recorded more than 60 albums, with five gold records and 10 Grammy nominations among them. In 1995, she received a Grammy for the Best Traditional Gospel Album. Always active in her church and community, she founded the Albertina Walker Scholarship Foundation for the Creative and Performing Arts in 1998, which offers financial assistance to college students who aspire to serve the gospel community.

JAMES KA'UPENA WONG

HAWAIIAN CHANTER
WAIANAE, HI

"[Mary Kawena Puku'i] shared with me her knowledge and skills without thought of material gain and I cannot recall her ever suggesting I pay her for my lessons.... Rather the thought, I believe, that an understanding of and appreciation for the old cultural ways would continue through me and the many to whom she gave so generously. Most importantly, it was Kawena's intent that elements of the old traditions (chants in my case) were not only to be studied but, indeed, they should continue to be a vital, living part of our islands' pluralistic cultural environment."

James Ka'upena Wong

For a half a century James Ka'upena Wong, Jr., has stewarded the knowledge and performance of *mele kahiko,* the ancient poetry chant of Hawaii. Ka'upena Wong is known in Hawaii as a chanter, a "keeper of the word" and thus the ancient language, but he also is recognized as a composer, instrumentalist, and tradition-bearer. His mother was an accomplished hula dancer and his father was a singer. Upon returning from college in 1959, Wong began a serious 12-year apprenticeship with master teacher (*kumu*) Mary Kawena Puku'i. Through this training, Wong has mastered the five primary styles of ancient poetic chant. Wong also plays the basic instruments accompanying chant and hula including the *pahu* (drum) and the *ukeke* (musical bow). He is one of the few masters of the full spectrum of ancient instruments, many of them rarely used today.

In 1964, Wong was invited to perform at the Newport Folk Festival in what is generally acknowledged as the first presentation of Hawaiian chant as an American folk tradition. He performed in 1969 in Washington, DC for the dedication of the statue of King Kamehameha I in Statuary Hall at the United States Capitol. Revered to this day as a teacher and mentor, Wong, along with Professor Barbara Smith, helped establish a program in Hawaiian chant and hula at the University of Hawaii, the first representation of Hawaiian culture in higher education in the state.

2005 BESS LOMAX HAWES AWARD

JANETTE CARTER

APPALACHIAN MUSICIAN, ADVOCATE
HILTONS, VA

"The Carter Fold is my way of trying to keep my mother and daddy's memories close to me. It's been hard, but I didn't expect it to be easy! I feel happy in my music. If I felt I was doing wrong, there would be no music. I can truthfully say that it has brought those I love closer to me. No wonder I work so hard at my music – it surrounds me with love."

Janette Carter

A gifted performer of the songs and a carrier of the musical style that made her family national icons of American country music, Janette Carter has chosen to spend a lifetime supporting and promoting the traditional music of the Appalachian region. Her parents A.P. and Sara, and Aunt Maybelle made up the Carter Family, known as the "First Family of Country Music." In the waning years of A.P. Carter's life, Janette promised her father that she would carry on his work. At the time, she was a cook in the local elementary school, but she began hosting informal music programs in the store that her father operated in southwestern Virginia, in an area known as Poor Valley.

In 1976, she and community members built an 880-seat amphitheater, the Carter Family Fold, beside the store. Seats were salvaged from old school buses and benches were made with railroad ties. A regular series of concerts has been offered there ever since. Today the Carter Family Fold attracts more than 50,000 visitors a year to this family-run monument to early country music. The Fold is not just a concert hall; on most evenings it is jammed with local families, and the dance floor is filled with young and old who are clogging, flatfooting, and waltzing to the acoustic music. Carter, a traditionalist at heart, allowed only the late Johnny Cash, June Carter's husband, to break her rule and to be the first and one of only two, along with Marty Stuart, to perform there with electric instruments.

Marty Stuart, a popular country performer and President of the Country Music Foundation, writes in support of Janette Carter's nomination: "She is our voice in the wilderness, our diamond in the rough, the child of country music's royal people. She was there in the beginning when country music was discovered. She drank of the original cup and she is now the foundation that sustains us as our spirit grows thirsty in a sea of musical conformity."

NEA NATIONAL HERITAGE FELLOWSHIP

AWARDEES

1982-2004

1982

Dewey Balfa *
Cajun Fiddler
Basile, LA

Joe Heaney *
Irish Singer
Brooklyn, NY

Tommy Jarrell *
Appalachian Fiddler
Mt. Airy, NC

Bessie Jones *
Georgia Sea Island Singer
Brunswick, GA

George López *
Santos Woodcarver
Cordova, NM

Brownie McGhee *
Blues Guitarist/Singer
Oakland, CA

Hugh McGraw
Shape Note Singer
Bremen, GA

Lydia Mendoza
Mexican-American Singer
Houston, TX

Bill Monroe *
Bluegrass Musician
Nashville, TN

Elijah Pierce *
Carver/Painter
Columbus, OH

Adam Popovich *
Tamburitza Musician
Dolton, IL

Georgeann Robinson *
Osage Ribbonworker
Bartlesville, OK

Duff Severe *
Western Saddlemaker
Pendleton, OR

Philip Simmons
Ornamental Ironworker
Charleston, SC

Sanders "Sonny" Terry *
Blues Harmonica Player/Singer
Holliswood, NY

1983

Sister Mildred Barker *
Shaker Singer
Poland Springs, ME

Rafael Cepeda *
Bomba Musician/Dancer
Santurce, PR

Ray Hicks*
Appalachian Storyteller
Banner Elk, NC

Stanley Hicks *
Appalachian Musician/Storyteller/
Instrument Maker
Vilas, NC

John Lee Hooker *
Blues Guitarist/Singer
San Carlos, CA

Mike Manteo *
Sicilian Marionettist
Staten Island, NY

Narciso Martínez *
Conjunto Accordionist/Composer
San Benito, TX

Lanier Meaders *
Potter
Cleveland, GA

Almeda Riddle *
Ballad Singer
Greers Ferry, AR

Simon St. Pierre
French-American Fiddler
Smyrna Mills, ME

Joe Shannon *
Irish Piper
Chicago, IL

Alex Stewart *
Cooper/Woodworker
Sneedville, TN

Ada Thomas *
Chitimacha Basketmaker
Charenton, LA

Lucinda Toomer *
African-American Quilter
Columbus, GA

Lem Ward *
Decoy Carver/Painter
Crisfield, MD

Dewey Williams *
Shape Note Singer
Ozark, AL

1984

Clifton Chenier *
Zydeco Accordionist
Lafayette, LA

Bertha Cook *
Knotted Bedspread Maker
Boone, NC

Joseph Cormier
Cape Breton Violinist
Waltham, MA

Elizabeth Cotten *
African-American
Singer/Songwriter
Syracuse, NY

Burlon Craig *
Potter
Vale, NC

Albert Fahlbusch
Hammered Dulcimer Maker/Player
Scottsbluff, NE

Janie Hunter *
African-American
Singer/Storyteller
Johns Island, SC

Mary Jane Manigault
African-American Seagrass
Basketmaker
Mt. Pleasant, SC

Genevieve Mougin *
Lebanese-American Lacemaker
Bettendorf, IA

Martin Mulvihill *
Irish-American Fiddler
Bronx, NY

Howard "Sandman" Sims*
Tap Dancer
New York, NY

Ralph Stanley
Appalachian Banjo Player/Singer
Coeburn, VA

Margaret Tafoya *
Santa Clara Pueblo Potter
Espanola, NM

Dave Tarras *
Klezmer Clarinetist
Brooklyn, NY

Paul Tiulana *
Inupiaq Eskimo
Maskmaker/Dancer/Singer
Anchorage, AK

Cleofes Vigil *
Hispanic Storyteller/Singer
San Cristobal, NM

Emily Kau'i Zuttermeister *
Hula Master
Kaneohe, HI

1985

Eppie Archuleta
Hispanic Weaver
San Luis Valley, CO

Periklis Halkias
Greek Clarinetist
Astoria, NY

Jimmy Jausoro *
Basque Accordionist
Boise, ID

Meali'i Kalama *
Hawaiian Quilter
Honolulu, HI

Lily May Ledford *
Appalachian Musician/Singer
Lexington, KY

Leif Melgaard *
Norwegian-American Woodcarver
Minneapolis, MN

Bua Xou Mua
Hmong Musician
Portland, OR

Julio Negrón-Rivera
Puerto Rican Instrument Maker
Morovis, PR

Alice New Holy Blue Legs
Lakota Sioux Quill Artist
Oglala, SD

Glenn Ohrlin
Cowboy
Singer/Storyteller/Illustrator
Mountain View, AR

Henry Townsend
Blues Musician/Songwriter
St. Louis, MO

Horace "Spoons" Williams *
Percussionist/Poet
Philadelphia, PA

1986

Alfonse "Bois Sec" Ardoin
Creole Accordionist
Eunice, LA

Earnest Bennett *
Anglo-American Woodcarver
Indianapolis, IN

Helen Cordero *
Pueblo Potter
Cochiti Pueblo, NM

Sonia Domsch
Czech-American Bobbin
Lacemaker
Atwood, KS

Canray Fontenot *
Creole Fiddler
Welsh, LA

John Jackson *
African-American Singer/Guitarist
Fairfax Station, VA

Peou Khatna *
Cambodian Court
Dancer/Choreographer
Silver Spring, MD

Valerio Longoria *
Mexican-American Accordionist
San Antonio, TX

Joyce Doc Tate Nevaquaya *
Comanche Flutist
Apache, OK

Luis Ortega *
Hispanic-American
Rawhide Worker
Paradise, CA

Ola Belle Reed*
Appalachian Banjo Picker/Singer
Rising Sun, MD

Jenny Thlunaut *
Tlingit Chilkat Blanketweaver
Haines, AK

Nimrod Workman *
Appalachian Ballad Singer
Mascot, TN/Chattaroy, WV

1987

Juan Alindato
Carnival Maskmaker
Ponce, PR

Louis Bashell
Slovenian Polka Accordionist
Greenfield, WI

Genoveva Castellanoz
Mexican-American
Corona Maker
Nyssa, OR

Thomas Edison "Brownie" Ford*
Anglo-Comanche Cowboy
Singer/Storyteller
Hebert, LA

Kansuma Fujima
Japanese-American Dancer
Los Angeles, CA

Claude Joseph Johnson *
African-American Religious
Singer/Orator
Atlanta, GA

Raymond Kane
Hawaiian Slack-Key
Guitarist/Singer
Wai'anae, HI

Wade Mainer
Appalachian Banjo Picker/Singer
Flint, MI

Sylvester McIntosh
Crucian Singer/Bandleader
St. Croix, VI

Allison "Tootie" Montana *
Mardi Gras Chief/
Costume Maker
New Orleans, LA

Alex Moore, Sr. *
Blues Pianist
Dallas, TX

Emilio * and Senaida Romero *
Hispanic-American Craftsworkers
in Tin Embroidery
Santa Fe, NM

Newton Washburn
Split Ash Basketmaker
Littleton, NH

1988

Pedro Ayala *
Mexican-American Accordionist
Donna, TX

Kepka Belton
Czech-American Egg Painter
Ellsworth, KS

Amber Densmore *
Quilter/Needleworker
Chelsea, VT

Michael Flatley
Irish-American Stepdancer
Palos Park, IL

Sister Rosalia Haberl *
German-American Bobbin
Lacemaker
Hankinson, ND

John Dee Holeman
African-American
Dancer/Musician/Singer
Durham, NC

Albert "Sunnyland Slim" Luandrew *
African-American Blues
Pianist/Singer
Chicago, IL

Yang Fang Nhu
Hmong Weaver/Embroiderer
Detroit, MI

Kenny Sidle
Anglo-American Fiddler
Newark, OH

Willie Mae Ford Smith *
African-American Gospel Singer
St. Louis, MO

Clyde "Kindy" Sproat
Hawaiian Cowboy Singer/Ukulele
Player
Kapa'au, HI

Arthel "Doc" Watson
Appalachian Guitarist/Singer
Deep Gap, NC

1989

John Cephas
Piedmont Blues Guitarist/Singer
Woodford, VA

Fairfield Four
African-American Gospel Singers
Nashville, TN

José Gutiérrez
Mexican Jarocho Musician/Singer
Norwalk, CA

Richard Avedis Hagopian
Armenian Oud Player
Visalia, CA

Christy Hengel
German-American
Concertina Maker
New Ulm, MN

Vanessa Paukeigope Jennings
Kiowa Regalia Maker
Anadarko, OK

Ilias Kementzides
Pontic Greek Lyra Player
Norwalk, CT

Ethel Kvalheim
Norwegian Rosemaler
Stoughton, WI

Mabel E. Murphy *
Anglo-American Quilter
Fulton, MO

LaVaughn E. Robinson
Tap Dancer
Philadelphia, PA

Earl Scruggs
Bluegrass Banjo Player
Madison, TN

Harry V. Shourds
Wildfowl Decoy Carver
Seaville, NJ

Chesley Goseyun Wilson
Apache Fiddle Maker
Tucson, AZ

1990

Howard Armstrong*
African-American String Band
Musician
Detroit, MI

Em Bun
Cambodian Silk Weaver
Harrisburg, PA

Natividad Cano
Mexican-American Mariachi
Musician
Monterey Park, CA

Giuseppe and Raffaela DeFranco
Southern Italian Musicians
and Dancers
Belleville, NJ

Maude Kegg *
Ojibwe Tradition Bearer
Onamie, MN

Kevin Locke
Lakota Flute
Player/Singer/Dancer/Storyteller
Mobridge, SD

Marie McDonald
Hawaiian Lei Maker
Kamuela, HI

Wallace McRae
Cowboy Poet
Forsyth, MT

Art Moilanen
Finnish Accordionist
Mass City, MI

Emilio Rosado *
Woodcarver
Utuado, PR

Robert Spicer *
Flatfoot Dancer
Dickson, TN

Douglas Wallin *
Appalachian Ballad Singer
Marshall, NC

1991

Etta Baker
African-American Guitarist
Morgantown, NC

George Blake
Hupa-Yurok
Native American Craftsman
Hoopa, CA

Jack Coen
Irish-American Flautist
Bronx, NY

Rose Frank *
Nez Perce Cornhusk Weaver
Lapwai, ID

Eduardo "Lalo" Guerrero *
Mexican-American
Singer/Guitarist/Composer
Cathedral City, CA

Khamvong Insixiengmai
Laotian Singer
Fresno, CA

Don King
Western Saddlemaker
Sheridan, WY

Riley "B.B." King
Blues Guitarist/Singer
Itta Bena, MS/Las Vegas, NV

Esther Littlefielcld
Tlingit Regalia Maker
Sitka, AK

Seisho "Harry" Nakasone
Okinawan-American Musician
Honolulu, HI

Irvan Perez
Isleno (Canary Islands) Singer
Poydras, LA

Morgan Sexton *
Appalachian Banjo Player/Singer
Linefork, KY

Nikitas Tsimouris *
Greek-American Bagpipe Player
Tarpon Springs, FL

Gussie Wells *
African-American Quilter
Oakland, CA

Arbie Williams*
African-American Quilter
Oakland, CA

Melvin Wine*
Appalachian Fiddler
Copen, WV

1992

Francisco Aguabella
Afro-Cuban Drummer
Manhattan Beach, CA

Jerry Brown
Southern Stoneware Tradition
Potter
Hamilton, AL

Walker Calhoun
Cherokee
Musician/Dancer/Teacher
Cherokee, NC

Clyde Davenport
Appalachian Fiddler
Monticello, KY

Belle Deacon *
Athabascan Basketmaker
Grayling, AK

Nora Ezell
African-American Quilter
Eutaw, AL

Gerald R. Hawpetoss
Menominee/Potowatomi
Regalia Maker
Milwaukee, WI

Fatima Kuinova
Bukharan Jewish Singer
Rego Park, NY

John Yoshio Naka*
Bonsai Sculptor
Los Angeles, CA

Ng Sheung-Chi
Chinese Toissan muk'yu
Folk Singer
New York, NY

Marc Savoy
Cajun Accordion Maker/Musician
Eunice, LA

Othar Turner*
African-American Fife Player
Senatobia, MS

Tanjore Viswanathan*
South Indian Flute Master
Middletown, CT

1993

Santiago Almeida *
Conjunto Musician
Sunnyside, WA

Kenny Baker
Bluegrass Fiddler
Cottontown, TN

Inez Catalon *
French Creole Singer
Kaplan, LA

Nicholas * & Elena Charles
Yupik Woodcarver/Maskmaker/
Skinsewer
Bethel, AK

Charles Hankins*
Boatbuilder
Lavallette, NJ

Nalani Kanaka'ole & Pualani
Kanaka'ole Kanahele
Hula Masters
Hilo, HI

Everett Kapayou
Mesquakie Singer
Tama, IA

McIntosh County Shouters
African-American Spiritual/Shout
Performers
Townsend, GA

Elmer Miller *
Bit & Spur Maker/Silversmith
Nampa, ID

Jack Owens *
Blues Singer/Guitarist
Bentonia, MS

Mone & Vanxay Saenphimmachak
Laotian Weavers/
Needleworkers/Loommakers
St. Louis, MO

Liang-xing Tang
Chinese-American Pipa
(lute) Player
Bayside, NY

1994

Liz Carroll
Irish-American Fiddler
Chicago, IL

Clarence Fountain &
The Blind Boys
African-American
Gospel Singers
Atlanta, GA

Mary Mitchell Gabriel*
Passamaquoddy Basketmaker
Princeton, ME

Johnny Gimble
Western Swing Fiddler
Dripping Springs, TX

Frances Varos Graves *
Hispanic-American Colcha
Embroiderer
Ranchos de Taos, NM

Violet Hilbert
Skagit Storyteller
Seattle, WA

Sosei Shizuye Matsumoto
Japanese Tea Ceremony Master
Los Angeles, CA

D.L. Menard
Cajun Musician/Songwriter
Erath, LA

Simon Shaheen
Arab-American Oud Player
Brooklyn, NY

Lily Vorperian
Armenian Marash-Style
Embroiderer
Glendale, CA

Elder Roma Wilson
African-American
Harmonica Player
Blue Springs, MS

1995

Bao Mo-Li
Chinese-American
Jing Erhu Player
Flushing, NY

Mary Holiday Black
Navajo Basketweaver
Mexican Hat, UT

Lyman Enloe *
Old-Time Fiddler
Lees Summit, MO

Donny Golden
Irish-American Stepdancer
Brooklyn, NY

Wayne Henderson
Appalachian Luthier/Musician
Mouth of Wilson, VA

Bea Ellis Hensley
Blacksmith
Spruce Pine, NC

Nathan Jackson
Tlingit Woodcarver/
Metalsmith/Dancer
Ketchikan, AK

Danongan Kalanduyan
Filipino-American
Kulintang Musician
San Francisco, CA

Robert Jr. Lockwood
Delta Blues Guitarist/Singer
Cleveland, OH

Israel "Cachao" López
Afro-Cuban
Bassist/Composer/Bandleader
Miami, FL

Nellie Star Boy Menard *
Lakota Sioux Quiltmaker
Rosebud, SD

Buck Ramsey *
Cowboy Poet/Singer
Amarillo, TX

1996

Obo Addy
Ghanian-American Drummer
Portland, OR

Betty Pisio Christenson
Ukranian-American Egg
Decoration
Suring, WI

Paul Dahlin
Swedish-American Fiddler
Minneapolis, MN

Juan Gutiérrez
Puerto Rican Drummer
New York, NY

Solomon & Richard Ho'opi'i
Hawaiian Falsetto
Singers/Musicians
Pukalani and Wailuku, HI

Will Keys
Appalachian Banjo Player
Gray, TN

Joaquin "Jack" Lujan
Chamorro Blacksmith
Barrigada, GU

Eva McAdams
Shoshone Regalia Maker
Fort Washakie, WY

John Mealing &
Cornelius Wright, Jr. *
African-American Railroad Work
Song Singers
Birmingham, AL

Vernon Owens
Stoneware Potter
Seagrove, NC

Dolly Spencer
Inupiat Dollmaker
Homer, AK

1997

Edward Babb
Shout Gospel Trombonist & Band
Leader
Jamaica, NY

Charles Brown *
Blues Pianist & Composer
Berkeley, CA

Gladys LeBlanc Clark
Cajun Spinner & Weaver
Duson, LA

Georgia Harris *
Catawba Potter
Atlanta, GA

Wen-yi Hua
Chinese Kunqu Opera Singer
Arcadia, CA

Ali Akbar Khan
Sarod Player & Raga Composer
San Anselmo, CA

Ramón José López
Santero & Metalsmith
Santa Fe, NM

Jim* & Jesse McReynolds
Bluegrass Musicians
Gallatin, TN

Phong Nguyen
Vietnamese Musician/Scholar
Kent, OH

Hystercine Rankin
African-American Quilter
Lorman, MS

Francis Whitaker *
Blacksmith/Ornamental
Ironworker
Carbondale, CO

1998

Apsara Dancers
Cambodian Dancers
and Musicians
Reston, VA &
Fort Washington, MD

Eddie Blazonczyk
Polish-American Polka
Musician/Bandleader
Bridgeview, IL

Dale Calhoun
Boatbuilder
Tiptonville, TN

Bruce Caesar
Sac and Fox-Pawnee Silversmith
Anadarko, OK

Antonio De La Rosa*
Tejano Conjunto Accordionist
Riviera, TX

Epstein Brothers
Klezmer Musicians
Tamarac, FL

Sophia George
Yakama-Colville Beadworker
Gresham, OR

Nadjeschda Overgaard*
Danish-American Hardanger
Embroiderer
Kimballton, IA

Harilaos Papapostolou *
Greek Byzantine Chanter
Potomac, MD

Roebuck "Pops" Staples *
Gospel/Blues Musician
Dolton, IL

Claude "The Fiddler" Williams*
Jazz/Swing Fiddler
Kansas City, MO

1999

Frisner Augustin
Haitian Drummer
Brooklyn, NY

Lila Greengrass Blackdeer
Hocak Black Ash
Basketmaker/Needleworker
Black River Falls, WI

Shirley Caesar
Gospel Singer
Durham, NC

Alfredo Campos
Horse-Hair Hitcher
Federal Way, WA

Mary Louise Defender Wilson
Dakotah-Hidatsa
Traditionalist/Storyteller
Shields, ND

James "Jimmy Slyde" Godbolt
Tap Dancer
Hanson, MA

Ulysses "Uly" Goode
Western Mono Basketmaker
North Fork, CA

Bob Holt*
Ozark Fiddler
Ava, MO

Zakir Hussain
North Indian Tabla Drummer
San Anselmo, CA

Elliott "Ellie" Mannette
Trinidadian Steel Pan
Builder/Tuner/Player
Morgantown, WV

Mick Moloney
Irish Musician
Philadelphia, PA

Eudokia Sorochaniuk
Ukrainian Weaver/Textile Artist
Pennsauken, NJ

Ralph W. Stanley
Boatbuilder
Southwest Harbor, ME

2000

Bounxou Chanthraphone
Laotian Weaver/Embroiderer
Brooklyn Park, MN

Dixie Hummingbirds
African-American
Gospel Quartet
Philadelphia, PA

Felipe García Villamil
Afro-Cuban Drummer/Santero
Los Angeles, CA

José González
Hammock Weaver
San Sebastián, PR

Nettie Jackson
Klickitat Basketmaker
White Swan, WA

Santiago Jiménez, Jr
Tejano Accordionist/Singer
San Antonio, TX

Genoa Keawe
Hawaiian Falsetto Singer/Ukulele
Player
Honolulu, HI

Frankie Manning
Lindy Hop
Dancer/Choreographer/Teacher
Corona, NY

Joe Willie "Pinetop" Perkins
Blues Piano Player
La Porte, IN

Konstantinos Pilarinos
Orthodox Byzantine Icon
Woodcarver
Astoria, NY

Chris Strachwitz
(Bess Lomax Hawes Award)
Record Producer/Label Founder
El Cerrito, CA

B. Dorothy Thompson
Appalachian Weaver
Davis, WV

Don Walser
Western Singer/Guitarist
Austin, TX

2001

Celestino Avilés
Santero
Orocovis, PR

Mozell Benson
African-American Quilter
Opelika, AL

Wilson "Boozoo" Chavis *
Zydeco Accordionist
Lake Charles, LA

Hazel Dickens
Appalachian Singer/Songwriter
Washington, DC/Montcalm, WV

João "João Grande" Olivera dos
Santos
Capoeira Angola Master
New York, NY

Evalena Henry
Apache Basketweaver
Peridot, AZ

Peter Kyvelos
Oud Maker
Bedford, MA

Eddie Pennington
Thumbpicking-Style Guitarist
Princeton, KY

Qi Shu Fang
Beijing Opera Performer
Woodhaven, NY

Seiichi Tanaka
Taiko Drummer/Dojo Founder
San Francisco, CA

Dorothy Trumpold
Rug Weaver
East Amana, IA

Fred Tsoodle
Kiowa Sacred Song Leader
Mountain View, OK

Joseph T. Wilson
(Bess Lomax Hawes Award)
Folklorist/Advocate/Presenter
Silver Spring, MD/Trade, TN

2002

Ralph Blizard *
Old-Time Fiddler
Blountville, TN

Loren Bommelyn
Tolowa Tradition Bearer
Crescent City, CA

Kevin Burke
Irish Fiddler
Portland, OR

Francis & Rose* Cree
Ojibwe Basketmakers/ Storytellers
Dunseith, ND

Luderin Darbone/Edwin Duhon
Cajun Fiddler and Accordionist
Sulphur, LA/Westlake, LA

Nadim Dlaikan
Lebanese Nye (reed flute) Player
Southgate, MI

David "Honeyboy" Edwards
Delta Blues Guitarist/Singer
Chicago, IL

Flory Jagoda
Sephardic Musician/Composer
Falls Church, VA

Clara Neptune Keezer
Passamaquoddy Basketmaker
Perry, ME

Losang Samten
Tibetan Sand Mandala Painter
Philadelphia, PA

Bob McQuillen
Contra Dance Musician/Composer
Peterborough, NH

Jean Ritchie
(Bess Lomax Hawes Award)
Appalachian Musician/Songwriter
Cultural Activist
Port Washington, NY/Viper, KY

Domingo "Mingo" Saldivar
Conjunto Accordionist
San Antonio, TX

2003

Basque (Bertsolari) Poets
Jesus Arriada, San Francisco, CA
Johnny Curutchet
South San Francisco, CA
Martin Goicoechea,
Rock Springs, WY
Jesus Goru, Reno, NV

Rosa Elena Egipciaco
Mundillo (Puerto Rican
bobbin lace)
New York, NY

Agnes "Oshanee" Kennille
Salish Beadworker and
Regalia Maker
Ronan, MT

Norman Kennedy
Weaver, Singer, Storyteller
Marshfield, VT

Roberto and Lorenzo Martinez
Hispanic Musicians
Albuquerque, NM

Carmencristina Moreno
(Bess Lomax Hawes Award)
Mexican American Singer
Composer, Teacher
Fresno, CA

Norma Miller
African American
Dancer/Choreographer
Las Vegas, NV

Ron Poast
Hardanger Fiddle Maker
Black Earth, WI

Felipe I. and Joseph K. Ruak
Carolinian Stick Dance Leaders
Commonwealth of the Northern
Mariana Islands

Manoochehr Sadeghi
Persian Santur Player
Sherman Oaks, CA

Nicholas Toth
Diving Helmet Designer/Builder
Tarpon Springs, FL

2004

Anjani Ambegaokar
North Indian Kathak Dancer
Diamond Bar, CA

Charles "Chuck" T. Campbell
Gospel Steel Guitar Player
Rochester, NY

Joe Derrane
Irish-American Button
Accordionist
Randolph, MA

Jerry Douglas
Dobro Player
Nashville, TN

Gerald "Subiyay" Miller *
Skokomish Oral Tradition Bearer,
Carver,
Basket Maker
Shelton, WA

Milan Opacich
Tamburitza Instrument Maker
Shererville, IN

Eliseo and Paula Rodriguez
Straw Appliqué Artists
Santa Fe, NM

Koko Taylor
Blues Musician
Country Club Hills, IL

Yuqin Wang and Zhengli Xu
Chinese Rod Puppeteers
Aloha, OR

Chum Ngek
(Bess Lomax Hawes Award)
Cambodian Musician and Teacher
Gaithersburg, MD

*deceased

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